

CD 2001 -- 127/128

Sunday, December 9, 2001, 3 p.m.
Walter Hall

University of Toronto
Faculty of Music

Presents

Percussion Ensemble

Robin Engelman, director

Members of the Percussion Ensemble:

Jamie Drake, Lindsay Fitzsimmons, Devon Fornelli, Rob Foster, Michael Gambacurta,
Ian Gibson, Charlene Jack, Peter Jones, Brian Lahaie, Christa Mercey, Ainsley McNeaney,
Antti Ohenoja, Steve Sajkowsky, Patricia Sautner, Danny Tones.

PROGRAMME

FOUR ETUDES for SIX PERCUSSIONISTS

Bruce Mather (2001)

First Performance

Etude for Mallet Instruments
Etude for Six Wood Blocks
Etude for Six Tympani
Etude for Metals

- INTERVAL -

WORKOUT – Five Pieces for Percussion Ensemble

John Beckwith (2001)

First Performance

BOUNCE (3 players)
STRETCH (4 players)
METRED, UNMETRED (4 players)
RECOIL (3 players)
MIXED METRES (4 players)

- INTERVAL -

ANCIENT MILITARY AIRES:

The closing of the long roll
Three Camps
See the Conqu'ring Hero Comes
The British Grenadiers
Chester
U. T. 2001
The Downfall of Paris
Hell on the Wabash

Traditional

Handel (1746) arr. R. Engelman
Anon. (1750) arr. J. S. Pratt
Wm. Billings (1778) arr. R. Engelman
Doug Kleinhans (2001)
M. Ladre (1789-1862)
Traditional, arr. J. S. Pratt

THE MERCEY BROTHERS:

Uncle Tom
Who Wrote the Words
Heroes
Down to the River to Pray

D. Ballard & D. Cochrane
T. Carrisse & B. Rawlings
G. Fjellgaard
Traditional, arr. R. Engelman

The Percussion Ensemble gratefully acknowledges the participation of Professor Mark Sallmen, Organ and Patrick Gallois, who encouraged the participation of these students from his flute studio: Laura Chambers, Thomas Henry, Chloe L'Abbe, Alia O'Brien, Julian Rodrigo, Emma Tessier, Cindy Michalak

The form and content of this afternoon's concert is rather unusual, but it is the result of a rare confluence of generosity: three composers and two performers offering their services for the benefit of education and without remuneration. We thank John Beckwith, Bruce Mather, Larry and Ray Mercey, and Doug Kleinhans for sharing their music with us.

Printing of this concert programme is supported in part by Versatel Printing.

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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Programme Notes

Workout (2001)

JOHN BECKWITH

The performance of my percussion trio *A Game of Bowls* in February of this year stimulated me to think further about percussion, and this group of five short studies is the result. The title acknowledges that three of the pieces ("Bounce," "Stretch," and "Recoil") arose from rhythmic and gestural associations of my Pilates exercise class. In "Bounce," syncopations and irregular accents counteract the mechanical recurrences of the exercise. In "Stretch," three different lengths of a "stretching" motive coexist in a rhythmic counterpoint. "Recoil" consists of a series of sudden efforts (explosions, almost) and their irregularly-spaced recoveries of energy and breath.

I adapted "Metred, Unmetred" from a section of my 1979 work for four keyboardists *Keyboard Practice*. Two of the players maintain two different but rigid pulses while the other two follow independent and more flexible types of continuity.

"Mixed Metres," the only movement to use both pitch and non-pitch instruments, derives from my observation of the quantities and stresses in early protestant psalmody. To cite one example only, a verse phrase of eight iambs will be sung to a musical phrase of five, six, or seven beats rarely eight. In this little

"quodlibet," I combine odd time-values and characteristic melodic fragments (avoiding actual quotation), as an evocation of that repertoire.

Workout has a double dedication to Elaine Biagi Turner and Robin Engelman.

Notes by John Beckwith

Four Etudes for Six Percussionists (2001) BRUCE MATHER

These etudes were written in 2001 for the Percussion Ensemble of the University of Toronto on the invitation of its director Robin Engelman.

"The Etude for Mallet Instruments" is scored for marimba (two players), xylophone, vibraphone, chimes and glockenspiel. Each instrument plays ostinatos with different note values. The slowly shifting harmonic structures explore first the high, medium and low registers before presenting the entire range.

"The Etude for Six Woodblocks" alternates two textures, a monody using durations of 2, 3 and 5 sixteenth notes and a superposition of rhythmic ostinatos at five different speeds.

"The Etude for Six Tympani" presents first a monody with values of 1, 2 and 3 eighth notes followed by glissandos articulated at different speeds.

"The Etude for Metals" is scored for six Balinese gongs, 8 almglocken (or pitched lowbells), 6 temple bowls, 4 stainless steel mixing bowls, 4 gongs, a Chinese gong, a tam-tam, 2 thunder sheets, 3 suspended cymbals, camel bells, 3 bell plates and a coil spring. There are 4 types of music: a slow monody, a tremolando idea, a superposition of rhythmic ostinatos at various speeds and passages with loud accents. The final section is a synthesis of these four elements.

Notes by Bruce Mather

Ancient Military Aires

Ancient Military Aires begins with a drummer's exercise for developing control of drumsticks at speeds from slow to fast.

Three Camps, found in print as early as 1650, was used at Reveille to waken encamped troops.

See the Conqu'ring Hero Comes is from Judas Maccabaeus and was a very popular marching tune in the British Army. It was played when British Grenadiers marched on Washington, D.C. in the war of 1812.

The British Grenadiers was written to honor an elite fighting group of the British Army. Originally, the Grenadiers carried the earliest models of grenades and their job was quite hazardous. By tradition, they are the tallest and fittest soldiers in the army.

U. T. 2001 is a gift to the percussion ensemble from one of the most accomplished rudimental players and teachers in North America. Last December, Mr. Kleinhans attended the ensemble's concert with the Canadian Associates Drumming Rudimental Excellence- C.A.D.R.E. – and wound up playing. This piece is a fine example of contemporary

corps percussion writing.

Chester was written as a hymn and like *See the Conqu'ring Hero Comes*, was appropriated by soldiers for use as a marching tune. To demonstrate the two styles – liturgical and military – we play the tune twice, the second time faster.

The Downfall of Paris, originally titled *ca Ira*, was a notorious song of the French Revolution that was stolen and re-named by British army musicians. This 1862 version by George B. Bruce and Daniel D. Emmett is today considered the epitome of the so-called 'ancient style' of rudimental drumming.

Hell on the Wabash is of unknown origin but in 1791 and again in 1815, there were major military engagements on or very near the Wabash River. Rising in northwestern Ohio and entering the Ohio River at the boarder of Indiana and Illinois, the Wabash River figured prominently in land disputes between colonials and Indians.

Notes by Robin Engelman

The Mercey Brothers:

Uncle Tom was one of the Mercey Brothers' early single releases and was written by Doug Ballard and Don Cochrane of Kingston, Ontario.

Who Wrote the Words is a selection from "Have Mercey" an RCA album written entirely by Terry Carrisse and Bruce Rawlings of Ottawa, Ontario.

Heroes was written by Gary Fjellgaard of British Columbia.

Down to the River to Pray is an old gospel song that figures prominently in the Coen Brothers movie *O Brother, Where Art Thou*. The song accompanies a scene depicting a southern Baptist full immersion baptism in a river.



Biographies

JOHN BECKWITH

John Beckwith was born in Victoria, British Columbia, and studied piano with Alberto Guerrero in Toronto on a scholarship. He further studied composition in Paris with Nadia Boulanger and holds Mus. B. and Mus. M. degrees from the University of Toronto, where his teachers included John Weinzwieg. He has taught at the Faculty of Music and served as dean from 1970 to 1977. He was the first director of the Institute for Canadian Music and first holder of the Jean Chalmers professorship in Canadian music. He holds honorary doctorates from four Canadian universities, was recipient of the Canadian Music Council's annual medal and the Diplôme d'honneur of the Canadian Conference of the Arts. He is a member of the Order of Canada.

BRUCE MATHER

Bruce Mather was born in Toronto in 1939, but has made Montréal his home since 1966 and is considered one of Québec's most important composers. He studied piano with Alberto Guerrero and composition with Oskar Morawetz, Godfrey Ridout and John Weinzwieg at the Royal Conservatory in Toronto and at the Faculty of Music at the University of Toronto, completing his Bachelor's degree in 1959. Postgraduate studies took him to France where he worked with Darius Milhaud (composition), whom he had met previously at the summer course in Aspen, and Olivier Messiaen (analysis). Mather did his doctorate from the University of Toronto in 1967. He has taught composition, analysis and harmony at McGill University since 1966 and has been the director of the Contemporary Music Ensemble there since 1981. As a pianist, Mather actively promotes contemporary music and has performed widely with his wife Pierrette LePage as the Mather/LePage piano duo.

Mather's music has been performed regularly throughout Canada and is frequently heard in the United States and Europe. Beginning with *Cycle Rilke* in 1960, written while Mather was studying in France, many of his works have been broadcast by French national radio. On three occasions his pieces have been presented by the CBC at the International Ros-

trum of Composers (*Symphonic Ode* in 1965; *Madrigal II* in 1969; *Sonata* for 2 pianos in 1971).

Mather has been commissioned by many important orchestras and contemporary music organizations at home and abroad, including the Montréal Symphony Orchestra, the Rouen Chamber Orchestra, the Canadian Broadcasting Corporation, Radio France, the Société de musique contemporaine du Québec, Toronto New Music Concerts, the Esprit Orchestra, the Rouen Chamber Orchestra, Trio Basso (Cologne) and the Collectif musical international de Champigny (2e2m). In 1979 he won the most prestigious composition prize in Canada, the Jules Léger Prize for new chamber music with *Musique pour Champigny*. In recognition of Mather's numerous works inspired by fine wines, he was initiated into the "Confrérie des Chevaliers du Tastevin" at the Chateau Clos de Vougeot in 1987. Three years later, the SMCQ, an organization he had been associated with since its inception, celebrated Mather's 50th birthday and his two great passions, music and wine in a concert at the Ritz-Carlton Hotel in Montréal. In 1993, he won the Jules Leger Prize a second time with another wine-inspired work, *Yquem* for 4 pianos and 4 ondes Martenot. Mather's first opera *La Princesse Blanche*, was premiered in Montreal in February 1994. In the year 2000, the Emilie Nelligan Foundation awarded him its Serge Garant Prize for his work as a whole.

DOUGLAS KLEINHANS

Douglas Kleinhans began drumming in grade school and was taught privately by a rudimental drummer from his hometown, Lockport, New York. At the age of 18, he joined the West Point Band and continued his informal education with John S. Pratt. He then performed, arranged for and taught percussion groups from the United States and Canada. Many of his students have obtained their music degrees and teach at the high school and college level.

Along with many of his past students he has formed the New York Drummers Association. He has written for and taught Drum Corps extensively in the United States and Canada including the Richmen Hawks, the

Velvet Knights, the Geneva Appleknockers, the Watkins Glen Squires, the Dunkirk Patriots, the Emerald Cadets, the Pittsburgh Rockets and the Marion Cadets of Ohio.

THE MERCEY BROTHERS

Larry and Ray Mercey were members of the original Mercey Brothers who were born and raised in Hanover, Ontario. Larry started performing with the CKNX Wingham Traveling Barn Dance at age 15 and was soon joined by brother Ray. The duo was immediately recognized for their smooth harmonies that became the Mercey Brothers' trademark. They placed second in the CBC's national Talent Caravan in 1960.

They performed "live" extensively in Canada as well as making numerous guest appearances on such television shows as Tommy Hunter Show (Toronto), Don Messer's Jubilee (Halifax), Red River Jamboree (Winnipeg), Sing-a-long Jubilee (Halifax), Tommy Banks Show (Edmonton), Ronnie Prophet Show (Toronto), Ian Tyson Show (Toronto), Tommy Commons Show (Vancouver, Country Time (Halifax) and George Hamilton IV Show (Hamilton, Ontario and London, England),

The Mercey Brothers performed in the United States and in Europe in such venues as the Grand Ole Opry (Nashville, Tennessee) and the Wembley Festival (Wembley, England).

Their brother Lloyd on drums joined the group in 1966. They have recorded more than a dozen albums over the course of their career and were Juno Award winners as the Top Canadian Vocal and Instrumental Group from 1968 through 1973 and again in 1975.

Christa Mercey, a member of the University of Toronto Percussion Ensemble, is the daughter of Ray Mercey.

ROBIN ENGELMAN

Robin Engelman is a graduate of Ithaca College, Ithaca, New York where he studied percussion and composition with Warren Benson and conducting with Donald Craig. He is a founding member of NEXUS, and Adjunct Professor of Music and Director and Conductor of the percussion ensemble at the University of Toronto Faculty of Music where for eight years he also conducted the Contemporary Music Ensemble.

Among his latest compositions are *Left to Live On....* for large choir and percussion (1999) commissioned by the Amadeus Choir of Toronto and *Dance Movements* for harp and marimba (2000) commissioned by the Toronto duo ArpaTambora - Sanya Eng, harp and Ryan Scott, marimba. *Dance Movements* was premiered at the American Harp Society International Convention in Cincinnati, Ohio. He has written numerous solo and ensemble works for percussion instruments.

As well as performing with NEXUS, he was principal percussionist in three orchestras in the United States and with the Toronto Symphony Orchestra under Seiji Ozawa. He was also principal percussionist with the Canadian Opera Orchestra and performed for twenty years with New Music Concerts in Toronto. He researches the early history of the snare drum and writes side drum beatings for his growing collection of 'ancient' fife tunes.

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2001-2002

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Presents

Percussion Ensemble

Robin Engelman, director

Saturday, April 6, 2002

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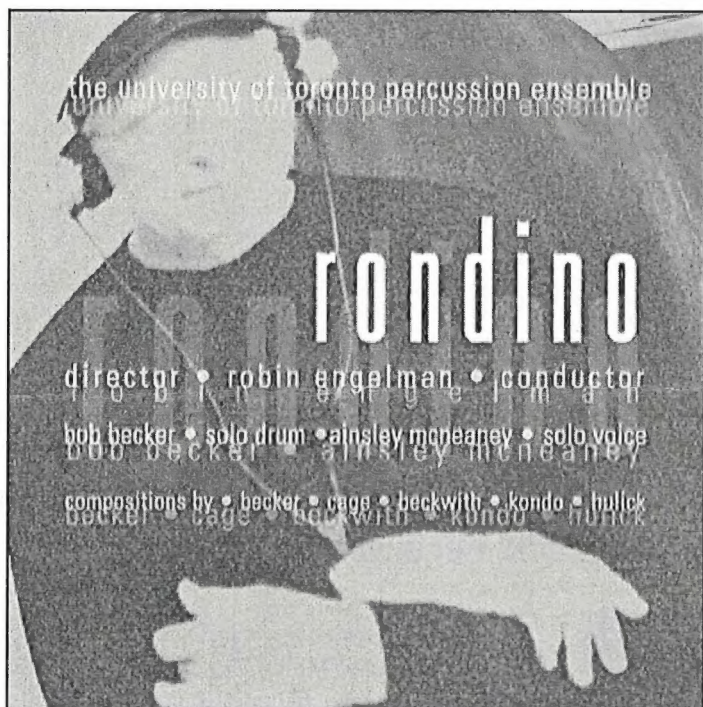


Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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